



IONIC TEMPLE ON THE RIVER ILISSUS.

Daphnia of Miletus. (Vitruvius.) "Three columns entire, and a profusion of marble fragments scattered around, are all that remain of this once magnificent edifice; but these are of a description amply sufficient to indicate its former beauty and grandeur, even if they had not been so highly extolled by the uniform voice of antiquity." (Inquiry, p. 169.) Another fine Ionic building, of an exceedingly rich character, is the temple of Minerva-Polias, at Priene, which was dedicated by Alexander the Great; the architect was Pytheus. At Sardis was a temple, of which five entire columns remain, whose diameter is 6 feet.

But the purest and best known specimens are to be found at Athens, where we see at once the simplest and richest modes of employing this style, the former in the graceful little temple on the Ilissus, and the latter in the double temple erected in honour of the virgin-goddess and Erechtheus. Authors differ respecting the name which should be assigned to the former building. Dr. Spon supposed that it was used for the celebration of the lesser mysteries of Ceres, and that it was dedicated to that goddess; to this opinion Stuart objects that it was not large enough for the purpose, the cell being only 15 feet 4 inches square. From Plato we are led to believe that it was consecrated to Panops, an Attic hero. From Pausanias we infer that it was appropriated to the worship of Triptolemus, who instituted the Eleusinian rites; this opinion appears to be the most generally received. Mons. le Roy, who made numerous mistakes in his work, calls it a temple of Diana the Huntress. Nothing can be more simple than the design of this beautiful little building, which is only 20 feet high to the cornice; from the fewness of the mouldings, and their freedom from enrichment, it serves as a model for most of the Ionic porticos of the present day, as it is admirably adapted to domestic structures. This temple had a portico of four columns at each end, but was without any lateral columns; the columns are only 21 inches in diameter, and are eight diameters high. The architrave has only one face, and the frieze was probably also plain, although Stuart considers that it may have had an enrichment, as a fragment of sculpture, representing several figures, was found at Athens, which exactly fitted the space. The cornice is composed of the fewest possible mouldings, which throughout the building are of the simplest character. A more enriched example is that of the Temple of Minerva-Polias (so called from *polia*, a city; thus the goddess was emphatically the protectress of the city, Athens), placed in the Acropolis, at a distance of 150 feet from the Parthenon. This temple is connected with two other buildings, the Erechtheum and the Pandroseum; the former so called, not after the sixth king of Athens, but from an appellation of Neptune, and because it contained the salt-spring called Erechtheis, fabled to have been produced by the trident of that god; the other building was named after Pandrosus, one of the daughters of Cecrops, who was favoured by Minerva, because she did not indulge her curiosity (like her two sisters) in looking into the basket containing the infant and deformed Erichthonius. Here was placed the olive said to be produced by Minerva in her contest with Neptune.

Professor Wilkins is inclined to place the sacred olive in the pronaos leading to the Pandroseum, and considers that the three windows were made to afford the light and air necessary for the tree. In the Temple of Minerva was an ancient image of the goddess made of wood. "It is reported," says Pausanias, "that this statue fell from heaven, but I shall not discuss whether it did so or otherwise; Callimachus made the golden lamp before the statue of the goddess. This lamp being filled with oil, from that day lasts the future year; the oil in the mean time supplies the lamp, shining night and day." The architect of these buildings was Philocles of Acharon, as we learn from an inscribed marble now in the British Museum.

We now proceed to notice this triple-temple more in detail, for which purpose a plan is essential. Elevated on three steps is a portico of six columns, leading to what is called by Stuart the temple of Erechtheus, but which is considered by others to be the cella of the goddess. The columns here are 2 feet 3 inches in diameter, 21 feet 7 inches high, including base and capital, and are 4 feet 8 inches apart. The width of the cell is 32 feet 4 inches, and its depth 23 feet 11 inches. In the rear of the cell, and divided from it by a wall, is the apartment which Stuart ascribes to Minerva, receiving its light from three openings, like windows (a rare and valuable example), placed between half-columns, and having on one side a communication with the Pandroseum, and on the other with a noble portico of four columns in front, having a projection of two inter-columns. These three last-named parts are on the same level, which is, however, about nine feet lower than that of the hexastyle portico. The columns of the tetrastyle are 2 feet 9 inches in diameter, and 25 feet in height. The little building the Pandroseum had six female figures called Caryatides, instead of columns, to support the entablature, and their origin has given rise to much discussion. "Their appellation has been explained by Vitruvius, but it is not probable that the story which would refer their origin to the commemoration of the captivity of the Caryan women after the destruction of the city, in consequence of its desertion of the cause of the Greeks in the Persian war, is entitled to more credit than other traditions to be met with in the pages of the same author respecting the invention of the different Grecian orders. In fact, these female figures were not represented as captives, nor, as it would seem, with any symbols of subjection and disgrace, which we might naturally have expected to find had there been any foundation for this tale of their origin. On the contrary, in the architectural enumeration of the different parts of the Pandroseum, contained in the interesting inscription already mentioned, the figures forming the portico are simply KOPAI, or the virgins, thereby intimating that they were native Athenians; and indeed, from their appearance, there is every reason to presume that they were intended to represent the Canephora, who were selected for the solemnities of the Panathenian festival from the most distinguished families of the city." (Lord Aberdeen's Inquiry, p. 190.) These korai, or damsels, as they are termed in the inscription before alluded to, are draped entirely, with the

exception of the arms, which are bare, and their dress resembles that of the basket-bearers in the procession in the frieze of the Parthenon; and so honourable was this employment, that inscriptions, and probably statues, were granted to the young persons who had been selected for the office." Stuart has given an inscription, of which the purport is, "The council and the people (placed) Apollodora, the daughter of Apollodorus, of Gargettus, who carried the sacred things of Minerva-Polias." One of these figures, which thus appear to have been appropriate supporters of the canopy which sheltered the sacred olive of Minerva, is preserved in the British Museum, together with a capital from the Erechtheum, a base, and part of the architrave, cornice, and four pieces of the frieze. It has been supposed that these buildings were commenced during the administration of Pericles, but that his death put a stop to their progress. The architecture of the temple of Minerva-Polias has been closely imitated by Mr. Inwood in the new church of St. Pancras, and the vestries are fac-similes of the Pandroseum. There are some other Ionic structures in and near Athens, but they are of date later than those just considered, and partake strongly of the Roman manner, which, indeed, is evident from the title of one, the Aqueduct of Hadrian. As in the Doric order the distinguishing feature is the triglyph, so in Ionic buildings, that by which they are best recognized is the volute of the capital, of which a trace may be seen in the Egyptian temples, especially in such as were dedicated to Isis. The height of Ionic columns varies from about eight diameters and a quarter, as in the temple on the Ilissus, to nearly nine and a half, as in the Erechtheum, the columns in the temple of Minerva-Polias being little more than nine diameters high.

THE CORINTHIAN, the third of the Greek orders, is as rich and graceful in its decorations as the Doric is severe and majestic; examples, however, are not numerous at Athens. One of the most beautiful is the Choragic monument of Lysicrates, sometimes called the Lantern of Demosthenes. This is quite a gem in architecture. It is circular in its plan, and on a high pedestal are ranged six columns which are attached to the wall; these support an appropriate entablature, above which rises the roof, or cupola, of one block of marble, the tiles of which are carved in the shape of leaves: upon the roof was an ornament adorned with beautiful foliage. The capitals of the columns are among the most exquisite specimens of design in existence, and they are unique, differing very much from the examples of the order to be found in Rome. It is a vulgar tradition among the modern Greeks which assigns this building to Demosthenes, as a place which he erected for study; it was certainly built in his time, about 330 B.C. But the inscription on the architrave sets the matter at rest, which imports that Lysicrates, the son of Lysitheides, was Choragus on the occasion of a musical entertainment. It appears that a spirit of emulation existed among

\* Vernadon, the Venetian engineer at the siege of Athens in 1687, describes the Pandroseum as "Sostenuto da quattro statue di marmo, quale rappresentano le Grazie che sorreggono il soffitto per barili di quali, che le hanno rappresentate nude."